



the CENTVRION OUTPOST

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Centurion Outpost September 2005

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Mission Statement

The Centurion Outpost is a Christian Music magazine that focuses mostly on bands that who use their music as a ministry to win souls to God. We basically want bands that have a ministry to get some exposure. We cover bands from genres such as Metal, Death Metal, Power Metal, Black Metal, Thrash Metal, Speed Metal, Grindcore, Metalcore, Hardcore, Punk, Street Punk, Hardcore Punk, and even some occasional Hard Rock. As you can see we really like our metal, so you can expect coverage of mostly metal bands. This does not make us an official metal magazine but we will cover ALOT of metal bands so if you like metal, you've come to the right place. Luckily it's completely FREE. We will try and email everything once a month, so we hope and pray we can get twelve issues out by the end of next year. If you have a friend who wants to subscribe please have them visit www.freewebs.com/centurionoutpost or simply email Dan at criesfrommypast@hotmail.com. You can contact Dan on AIM at Criesfrommypast and MSN at Criesfrommypast@hotmail.com. Thanks for subscribing to Centurion Outpost.

-Dan and Mike

Want your band's CD in the Magazine?

If you want your band to be covered in Centurion Outpost, you can send us your demo or album at 5858 Barberry Drive, Imperial MO, 63052. If you do send us a CD or demo, please include the full lyrics to the songs. We will not review anything that we haven't read the lyrics to. If your lyrics are printed on your bands website then feel free to just email us the link. If you want to be interviewed in the magazine then feel free to email Dan at criesfrommypast@hotmail.com thanks, God Bless.

Staff Bios

Dan Terry: Editor in Chief

I'm a 19-year-old college student currently enrolled at ITT Tech. I love metal, especially underground metal. I started this magazine in January of 2005 and have been working like a dog trying to get it off the ground. I do most of the Album Reviews, Interviews, Articles, and occasionally some artwork.

Michael Yahne: Art Designer

I'm a 19-year-old college student currently enrolled at Jefferson College. I do most of the artwork for Centurion Outpost. I love metal, hardcore, folk, street punk, dark ambience, and rock.

Joe Wren: Audio Tech and Website Designer

I'm a 20-year-old college student currently enrolled at Jefferson College. I do most of the audio editing for the Centurion Outpost Radio show and I also co host the show. I love music in general, anything that is sincere and good I will give a listen to.

Contact

Feel Free to Contact us about anything, we would love to talk to you! We want as many opinions as possible, and if we get enough we can start printing them in the magazine. We will try and read each and every email and reply to them as fast as possible.

Michael: mike17@ix.netcom.com

Dan: criesfrommypast@hotmail.com

Joe: joewren@gmail.com

If you want to write us a letter instead of email, then you can write us at Centurion Outpost 5858 Barberry Drive Imperial MO, 63052

CHRISTIAN METAL NEWS

The Mortification website www.mortification.de is having a fundraiser for Steve Rowe and Mortification to help raise money to help Morty record their next album entitled Erasing the Goblin

Ex Mortification Guitarist Jeff Lewis has joined ranks with American death metal band Sympathy.

Consecrator is currently working on a brand new album to follow up Image of Deception. The album should be coming out on Bombworks records.

Mike sincerely apologizes for the lack of a poster this month, anyone who is upset about this, Joe and Dan encourage you to annoy him and give him great grief because of it. ☺

Australian Thrash metal band Grave Forsaken just recently guest starred on the Centurion Outpost radio show. To get the latest Grave Forsaken news, be sure to visit www.graveforsken.com.

Doug Farrar, the man who put out the US White Metal Assault compilation CD is currently getting together bands to make a death/grind compilation called Grinding Spiritual Death, the cover artwork is done by Mike from C.O. More details will be released in time.

Black metal band Cabalistic has formed as a full band is currently working on new material for a possible full length, to follow up their highly acclaimed Final Assault demo.

Phil Diez of Encryptor/Sorrowstorm hints that there might be some new Sorrowstorm material, but no official statements have been made.

Tourniquet has decided to dedicate 50% of their merch sales to the victims of Hurricane Katrina.

If you would like to submit news email Dan with the word News as the subject.

September Band of the Month



Against the Grain is a Christian hardrock/heavy metal band from Cornell Ill. They have released a five song demo that can be downloaded for free at www.atggodrock.com

Against the Grain plays a great blend of hard rock and melodic heavy metal with some catchy hooks, to crunchy groovy parts, to some thrashy speed metal parts. With praiseful lyrics and great music to boot Against the Grain will impress you on a spiritual and musical level.

September Band Interview- Sheep.

I just recently had the pleasure to do one of my informal email interviews with Yowie who does vocals for the Australian metal band Sheep.

Dan: Who are you and what do you do in Sheep?

Sheep: Yowie. Vocals.

Dan: What happened to Metanoia and how did Sheep get started up?

Sheep: I left Metanoia in 1999 and they continued for a while with a different vocalist. I think the main reason they broke up was for personal reasons. We're still friends and Yak and Spud are my parents in law now.

Sheep started in 2001 with Steve Sparrow who was in Metanoia for a while playing rhythm/lead guitar and myself, and then we met Brad Stokes(BOO) who plays drums. We knew Joe Ireland from church and we approached him about playing bass and he came onboard. It started off as a 3 song recording project. We were going for the whole nu-metal sound, but heavier than usual. We recorded a 3 song demo, but continued and wrote more songs and started gigging. Steve ended up leaving the band and then Dean Wiley joined as guitarist. Dean has a different style to Steve so we started fresh. We've had a bit of dilemma with bass players sticking around(hahaha), so we started fresh again when Justin Sweet joined then he had to leave for work and then Jon Burnett joined, who we did our recording with early this year. He's left too, for university. Steve Sparrow's back filling in on bass for us which is much appreciated.

Dan: How would you describe Sheep's sound to somebody who has never heard you before?

Sheep: Death metal, with a bit of a metalcore-ish, modern metal sound in there.

Dan: What do you think of the Christian metal scene lately?

Sheep: Personally I think it's good. Doesn't seem to be lagging behind as much and there seems to be more coverage of Christian heavy music in mainstream magazines.

Dan: Your demo has good sound quality where was it recorded and what equipment did you use?

Sheep: We recorded at a friend's studio "Intouch Music" where Metanoia's 2nd album "Don't Walk Dead" was recorded. He uses Pro Tools to record. Dean has a Peavey 5150 rig, Brad has a Mapex kit.

Don't know what type bass rig Jon used or microphone I used, but they looked flash.

Dan: What bands or people have influenced the band?

Sheep: Me personally- Zao, Society's Finest, Crimson Thorn. I know Dean likes In Flames, Death, As I Lay Dying, Soul Embraced & Living Sacrifice. Not sure what Brad's influence's are but I know he likes Lance Garvin's (Living Sacrifices) drumming.

Dan: How important do you think up front lyrics are to a Christian band?

Sheep: If you mean making the message loud & clear, I think they're important, but I think it's good for people to think too.

Dan: Do you think that bands should be ministry based?

Sheep: I guess it depends on what you consider ministry. In relation to my last answer from what I see the loud & clear message and the lyrics that you got to think about seem to be on equal level. I've been ministered to/touched through lyrics that don't mention the name God or Jesus but I know who they're talking about.

Dan: Does the band have any plans for future releases?

Sheep: Thinking about it.

Dan: What bands or CDs have you been listening to lately?

Sheep: Lately I've been listening to Aletheian. The Amity Affliction, Living Sacrifice, Indwelling, Sympathy, Sinai Beach & Oz Mosh 2005(Australian heavy music compilation).

Dan: What newer bands do you think will become Christian metal legends in the future?

Sheep: Hmmm. That's a hard one...maybe Sinai Beach, Aletheian. Don't know, they could be already.

Dan: Any Closing Comments?

Sheep: God is love.

Drottnar-Spiritual Battle

Released-2001

Label-Plankton Records

Style-Black/Doom Metal

Ah Drottnar, for the longest time they were the band that I had only heard things about but was unable to hear them due to my limited cash flow. A few months ago I had the pleasure of hearing their Anamorphosis demo CD, and now I have got my hands on their first album titled Spiritual Battle. Although I am not so sure that the band should call this their first album since it also is just a combination of two demos. The first three songs on the CD are from the Drottnar period of the band which they titled A White Realm. Then the last four songs are from the period when the band was called Vitality.

The production on this CD is quite good for a black metal release. Musically the first three songs feature some mid paced black metal riffing with the occasional blasting parts. The guitars are very well mixed and sound very good with just the right amount of distortion. The riffs are slower but triumphant, maybe this is why people label this band as Viking metal. The drums are very pounding on the blasting parts with tons of double bass and some blast beats, but not too much since the music overall is fairly slow and doomy. The bass is very audible and adds to the overall experience. It adds the low end to the recording and really makes the overall sound very pleasant and almost relaxing. Overall these first three songs are very folky sounding and provide a nice atmosphere. The vocals are kind of weak though. They are black metal shrieks but they are turned down very low so they sound more like an angry bird squaking than full black metal shrieks. There are some great death metal vocals used, they are very deep and guttural and sound great. The next four songs from the Vitality demo sound very different. They are more doom influenced songs. There are a few fast parts, but they are few and far between. The guitar riffs are a lot slower and the songs kind of just plod along. The mix sounds just as good as the first three songs did. The guitars, bass, and drums all sound very good. The death vocals are back on these songs too, but there is also some high pitched growling that sounds really good. I'm not sure why these were not used on the first three songs. Overall these songs are a lot darker sounding and really change the mood of the album from the semi happy folky sound.

Drottnars lyrics are a huge strong point. They are very up front about their faith in Christ. Strangely a lot of people did not know they were Christian at first. Yet the songs speak for themselves and they create an overall atmosphere that reminds me of the dark ages (cuz I was around in the dark ages ☺) . This album is worth it if your into black or doom metal. It also is able to stand up to a lot of secular black or doom metal in the scene. If you see it, buy it.

Reviewed by Dan.

Becoming the Archetype-Terminate Damnation

Released-2005

Label-Solid State Records

Style-Death/Thrash/Metalcore

This is probably one of the most hyped up bands in the history of Tooth and Nail sub label Solid State Records. If you remember our interview with this band a few months ago, you probably have a pretty good idea what to expect. These guys used to be called The Remnant but changed their name after Cornerstone 2004 when they were picked up and signed by Solid State.

Most people would call this metalcore before they even hear it. They will be partially right since there are a few metalcore moments on this disc. Yet for the most part this is a mixture of metalcore, thrash, and death metal. The triple guitar assault is brutal for the most part yet also is able to provide some nice melodies. One thing that really stands out is the technicality of the guitar playing. Very few bands on Solid State practice the art of technical riffing. You can expect plenty of riff changes to keep everything nice and interesting. The drumming is brutal and will pound you into oblivion if you're not careful. Count Seth, while offering us gobs of wonderful riffs, gives us a few melodic piano pieces to wash down the crunchy songs. The vocals are a real treat. We have a huge mixture of vocals. There are some great hardcore/metalcore screams, some high pitched black metal shrieks, and some low guttural death metal grunts. The vocal variety is amazing considering that its one guy who does all of them and still manages to play a mean bass at the same time, except on the song Elegy where there are some guest vocals by Ryan Clark of Demon Hunter fame. I am happy to report that there is in fact no emo singing or singing in general to be found. At Cornerstone Wisdom (vocalist) kept giving this information out to everyone. I have had the honor of seeing the band play live and am happy to report that they are able to replicate these songs to a T.

This album will probably be ignored by most of the readers of this magazine. I will warn again that this is not the As I Lay Dying type of metalcore. This is the Living Sacrifice Reborn era metalcore. One thing I would encourage Christians to look at is the lyrics to this album. The lyrics all focus on salvation and the termination of evil. BTA is one of the most upfront bands about their faith and message I have encountered in a few years. It's hard to say but I would definitely consider this album to be a witnessing tool to give out to your friends who are into this stuff. My only complaint with the album is that a lot of the songs are from the bands original demo when they were called the Remnant, I just wish there would have been a few more new songs. This disc clocks in at about fifty four minutes so it is definitely worth whatever you pay for it.

Reviewed by Dan.

Mortal Treason-Sunrise over a Sea of Blood

Released-2005

Label-Flicker Records

Style-Metalcore

This year at the Sonshine Festival in Willmar, MN, I got the chance to see Mortal Treason for the 2nd time. I had seen them a year earlier and remember thinking they were pretty cool, although fairly generic. This time when I saw them, however, they stuck out from the rest of the bands. What has changed over the past year you might ask? Well, pretty much everything has. Luckily the few things that have stayed the same have always been strong points for the band: the lyrics, the vocals, and the sheer intensity. With their new album, Sunrise over a Sea of Blood (which was released at the Sonshine Festival), the band has changed many key things that make them much stronger musically, most noticeably the addition of a keyboardist. Elizabeth Kimbrough, wife of lead vocalist Seth Kimbrough (who also happens to be a professional BMX biker), has joined the band and has been a huge help in the filling out of the sound. Another new member that has drastically changed the band's sound is drummer Steve Robinson. The band's previous drummer, Chase Nickens, was a very good drummer, but he didn't use the blast-beats and double-kick to the same degree that Steve Robinson does. Steve pummels and abuses his drum set into oblivion and nearly always has the double-kick pedal going. With Steve's help, the band has made their sound much heavier and has started including many more European metal influences. Sunrise over a Sea of Blood probably still puts Mortal Treason in the metalcore category, but they have taken huge steps towards black metal, not unlike Underoath when they put out their 2nd album, Cries of the Past. Lyrically, the band has stayed similar to how they've always been. All of their songs have something to do with Christianity or the Christian perspective on issues. I got the chance to talk with the band for quite awhile after their show and I was truly impressed by their integrity and faith. So many bands these days have shied away from Christianity, so it's nice to see that Mortal Treason still plays their music only for God. Typically, I'm more of a fan of "true metal" (black, death, thrash, power, or progressive), but Mortal Treason has given me hope for the metalcore and hardcore genres.

Reviewed by Collin Anderson

Paramaecium-Within the Ancient Forest

Released-1996

Label-None

Style-Doom Metal

This is Paramaecium's second full length album. This is going to be a hard review since there are not enough words in the English language to really grasp the true feeling I get when I hear this album. This one is kind of old school being recorded nine years ago, but bear with me.

We all know that Paramaecium is a doom metal band. As a matter of fact they are one of the best doom bands in the world of doom, even in secular circles. I would have to say though, that out of their four albums so far, Within the Ancient Forest is my absolute favorite. The seven songs here are laden with tons of medieval instruments such as flutes, harpsichords, and violins. The guitars are down tuned and are heavy as a million tons as they sludge along at a slow and melancholy pace. The riffs on this album are incredibly well written and reflect the moods conveyed by the lyrics perfectly. The guitars change riffs every once in a while to keep the seven to nine minute songs interesting. The drumming is handled by the incredible Jayson Sherlock. Jayson does an incredible job of keeping the album brutal in its heavy places after all it's not every easy to keep doom drumming very interesting. The vocals have a lot of variation, many parts of the album feature trade offs between Andrew Tompkins' death growls and a female vocalists beautiful operatic vocals. Andrew also does some clean singing in places. These songs are not just songs, they are compositions. If you're reading the lyrics along with this album you will not even notice that nine minutes has gone by. The transition of the heavy metal and the medieval instruments is done flawlessly and provides a very medieval and ancient atmosphere. A great album to play RPG's or read your Bible to.

The lyrics are a beautiful story about a man named De Nyl who is searching for the truth of life. When he gets there he meets a woman named Destiny who guides him through the "ancient" forest. In the forest he is seeking a king known as The Ancient who can tell him the meaning of life. The story is just full of symbolism of Christianity. You can read the lyrics here at www.darklyrics.com just search of Paramaecium. I won't give away the entire story right now, but if you want to know the whole thing Andrew Tompkins wrote a novel to go with the album. He says on the Paramaecium website that the lyrics are symbolic of how he became a Christian. Overall this is probably one of the greatest albums ever made and is definitely worth your money if you choose to buy it. When you do buy it, I would suggest waiting until evening when the sun is about to go down, go into your room, turn off all the lights and lay there in the dark and enjoy this masterpiece the way it was intended to be.

Reviewed by Dan.

Against the Grain-Demo

Released-2005

Label-None

Style-Hard Rock/Heavy Metal

This band is semi local to me. They are based around the Cornell Ill area. I have personally never seen them play live, but a buddy of mine whose name happens to be Buddy gave me a copy of their demo for review. It is interesting to note that their whole album can be downloaded for free at www.atggodrock.com.

I'll admit that I was a bit deceived when I first popped this disk in. The opening riff of the song Burdens Bared is a very fast in your face thrash metal riff that really got me pumped up and ready to start a snake pit in my room. Then the mood of the album really sets in as the riffs slow down and get more melodic. What we are presented with here is a melodic hard rock/heavy metal album. The production on this independent release is stunning. Everything is mixed very well and crystal clear. The guitars will occasionally pump out a few thrash and speed metal riffs but for the most part the songs stay catchy and more rock based. This is not a bad thing since the guitar is still nice and crunchy and still hits hard where it counts. One high point of this CD in particular is the amazing guitar solos, these solos go on and on and you don't want them to stop. It's very rare that you see this level of musicianship in a debut release from an independent artist. The melodic nature of some of the songs is incredible. The drummer is really good as well. He hits us with some double bass beats at times, but also does a lot of groove drumming and some great drum fills. I didn't care much for the vocals at first, but after listening to the album several times I think they sound great. The vocals are all deep clean vocals, very classic sounding. The singer has a really good range and keeps up with the rest of the songs without becoming obnoxious. Overall this CD just rocks hard. Usually this kind of stuff is not really my cup of tea, but for some reason these songs so easily get stuck in my head and I find myself popping this CD in when I go to work in the mornings. It's a breath of fresh air compared to all the death and black metal I listen to on a daily basis.

The lyrics are openly Christian and deal with subject of God's love and God's healing power over our souls. The overall feel of the CD is a positive one. When I do feel bad I can put this CD in and read the lyrics along with it and it will make me realize that everything will be alright and that God is in control. If you are still reading this review I would beg you to go to the band's website to download these great songs. Also be sure to email the band and let them know what you think. I'll definitely be going to see these guys when they play next month, so be sure to look out for an interview with them as well as a live concert review.

Reviewed by Dan.

Sheep-Sheep
Released-2005
Label-None

Style-Metalcore/Death Metal

About a month ago I get an email from a guy named Yowie asking me if I'd review his band Sheep's demo. Of course I told him to go ahead and send it, but it bothered me for the longest time because I could not for the life of me remember who he was. Then one day it dawned on me. Yowie used to do vocals for the band Metanioa. I had been wondering what the ex members of that wonderful band had been doing in the last few years.

Sheep plays kind of a grab bag of styles. Sometimes the band plays metalcore and sometimes they go into death metal territory, there is even a nu metal influence there. The production for this demo is very good and you can hear everything clearly. This four song demo starts out with the song In Christ. The song starts off with some tribal drums and some bass, then the crunchy guitar comes in. Yowie begins his vocal delivery with his signature ultra deep death metal growls. This song had a slow pace but the riff is catchy and keeps things interesting. The drummer gives us a bit of double bass about half way through the song, but the song never really speeds up after that, this is probably my least favorite song on this demo. The second song Purchased by Your Blood has a soft melodic intro that leads into some really catchy and chunky riffs. This is where the Nu Metal influence is the most prominent. The song slows down towards the middle and Yowie trades off between high pitched shrieks and deep death metal growls. It's cool how he growls "CHRIST MY SAVIOUR" so deep during the chorus. He also does some soft spoken word in the middle of the song. Overall this is my favorite song on the disc. Next comes Sacrifice where the death metal influence can be heard in the opening riff. The riff stays the same throughout this slow paced song, there are some slight speed ups, but the song pretty much stays slower. The last song is called Patria. This song has a strong hardcore/metalcore influence to it right from the beginning with lots of dissonance in the opening riff, this song starts off faster than the other songs and keeps it up until the beautiful melodic piece smack dab in the middle of the song. This is the fastest song on the demo and shows a lot of promise. The thing that stands out on the album is the good guitar work and the vocals. My only real complaint is the overall slow pace of the songs. I could see Sheep putting out some pretty intense songs in the future if they could get a little more speed going. I see a lot of potential in this band and pray that they find some kind of label support in the future.

Lyrically Sheep stresses God's love over all else. I think this is very important because a lot of heavy bands tend to focus on things such as Hell and condemnation, but sometimes, I feel it is important to show the listener what God will do for them instead of what God will do to them. I look forward to hearing from this band in the future.

Reviewed by Dan.

Lo Phat-Life in Death

Released-2004

Label-None

Style-Rapcore/Hardcore

I found out about Lo Phat in an interesting way at Cornerstone this year. After me and Mike went and saw Crimson Thorn we were hanging out at Sanctuary tent with a dude named Jessie, we ended up talking to him almost all night until it got so cold outside that we had to go back to the camp site to keep warm. Anyways it turns out that Jessie did vocals for a band called Lo Phat and we promised that we'd check them out. I'll admit that I was skeptical when Jessie told me they played a mixture of nu metal and hardcore and that there was rapping. We went to Sactuary tent the next night and witnessed a band with more energy than anybody we had ever seen. Jessie screamed so intensely and did not stop moving throughout the entire performance, after the show his skin was literally steaming. I knew right then that I'd have to get their CD.

Well after listening to the album quite a few times, I think I'm ready to review. I will let all you metal purists out there know that Lo Phat has little to NO metal influences at all, but in my opinion they are still a great band anyway. The guitars are tuned down and crunchy as you can imagine. The rumbling bass guitar has its own voice along side the onslaught of heavy riffing. I know it might seem hard to describe a rap core band as brutal, but Lo Phat never lets up on this album. The drumming is in your face and pounds extremely heavy. The vocals are a huge toss up too. About half the songs have a really really fast rapper going a million miles an hour to an equally fast beat, but then Jessie is in the background screaming his lungs out and giving us the occasional death growl. His death growls are ridiculously deep and should not be considered to be fake. Not only do they scream and rap so ferociously but there is some melodic singing there too. Although the singing is not really the focus of the album at all, it is only featured on a couple of songs. When I say rap core I am not describing some Linkin Park type of band, Lo Phat is the most extreme Rap Core band I have ever encountered in my life, there are definitely some chaotic hardcore influences here. Half the songs do sound more like pure hardcore though with no rapping, it sounds like the band kind of changed styles while writing the record.

Lyrically this band is extremely brutal as well. The lyrics are all God focused, no cryptic lyrics here folks. Some songs are crying out to God for mercy and help, other songs focus on killing evil and demonic forces, other songs beg the listener to accept Christ. All in all this is a great release for its genre, I think hardcore fans will really get into this, I'm not sure if there are any rap core fans still around anymore, but they would love this album too, or even if you just like heavy music. This is a very brutal CD and is worth checking out. You can contact the band on the Lo Phat forum at www.firestream.net.

Reviewed by Dan.

Siege
By
Michael David Yahne

Part 1

Note: For various reasons, Mikk's name has been changed to Zeph.

There is a time, when after some great exertion, a trial completed beyond all hope, that one may rest from his endeavors. Though Zeph didn't know it, now was not the time. He sat, stuffing his face with biscuit, while the Bard paced back and forth in frustration. Zeph ignored him. In his mind, there was no need to continue fleeing. He was nearly starved to the point of madness, and his body had been so abused by his unpleasant adventures that he could run no more. Bard on the other hand, had been hanging motionless from the webbing for many hours, and though he too ached, he was not at all exhausted. Bard circled his companion for some time, muttering angrily to himself. He had heard Zeph's story, how the boy had escaped from the Collective's city, and had come through manifold dangers to save him. While Zeph told his story, Bard had interrupted frequently, urging him to finish and move off. Zeph wasn't about to move. He sat there, gazing at the groves of ash and maple trees that dotted the fields and hills, the whole pleasant panorama lit by the waning sun. It was the whole waning thing that bothered Bard. Those *things* would soon come after them again. Zeph looked up, his clothes covered in crumbs, and beamed at his companion.

"What're you so happy about?" said Bard.

"What are you so mad about?" Zeph retorted.

"You're just sittin' there! We're going to die!"

"The sun's still up, isn't it? It's over. We're safe, I think, and we can hide easy enough."

Bard rolled this statement around in his head and nearly passed out with disbelief. This guy! This...He pulled Zeph to his feet, and snatched the satchel from him.

"That's it," he snarled, and started walking. He turned and stared at Zeph, who had sat down again. "Are you tired of life? I'll leave you here, don't think I won't!"

"Out of the two of us, who d'you think should worry about being alone?" asked Zeph seriously.

Bard looked like he was having a heart-attack. He just pointed into the west frantically for a while, but then accepted the inevitable. He sat and waited. It wasn't long before Zeph rose and stretched. He groaned as his knees popped and buckled. He staggered up to Bard, swaying to and fro. Bard grabbed him by the arm and they set out in an easterly direction.

The light was ebbing, taking with it the warmth, and the wind caressed the pair as the sun retreated behind pale green clouds. Bard led his bedraggled comrade through a narrow stretch of woodland, and unto a gravel paved road. It veered northwards, where in the distance Zeph thought he saw buildings. They soon reached the remains of a little town, houses of brick and siding standing like jagged teeth in clumsy rows, which circled a cluster of larger edifices.

"That's funny," Bard whispered, "I don't remember seeing this place when I came west..."

"It's a wide world."

"Like you'd know. Keep yer voice down eh?"

"There's no walls," Zeph said thoughtfully, "no barbed wire, nothing."

Bard stepped up to a sign set next to the town-hall. "Araby's Glen, population 0." He frowned, "Oh this can't be good."

Zeph nodded, "Wars no doubt, I always wondered where the soldiers were going. If it weren't for that Northerner, I'd be going. Or they might have killed me."

Bard tried the doorknob, found it wouldn't budge, and grimaced as he kicked in the door. On the inside it was dim, and he fumbled for a light-switch. His hand closed on something wet

and spongy. He jerked back, the back of his hand hitting the switch and illuminating the horror before them.

There were bodies everywhere. Young and old, of men and women, all dead. Now that the door was opened, the stench came rolling over Zeph and Bard, like some festering, oozing tidal wave of putridity. Zeph nearly passed out. Bard shrieked and shook his hand to dislodge the livid, pink scrap of brain that stuck to it. The place looked like a fleshambles, it reeked like nothing they had smelled before.

“Sweet God,” Bard shuddered, turning his face away.

Mikk stared in disbelief as the pile moved. Slowly, with robotic determination, some of the bodies staggered to their feet. “Bard,”

“Oh Myyy...”

“Bard, lets get out of here...”

A corpse raised of it’s own accord and waddled forward. Bard stood gazing into it’s dull eyes, lost in them, like a deer lost in the gaze of a wolf.

Zeph screamed in his ear, “get out!” and swung the door with a crunching sound as it hit the dead man.

They ran from that place, passing the rusted out hulk of an old bus that was now swarming with the undead.

“Zombies!” Bard wailed, “I’ve seen this kinda thing at the cinema!” He stopped, suddenly in control of himself. “You see, they’ll eat us.”

Zeph cast his eyes heavenward, and started laughing. “This is great! Just beautiful! First my whole life is under a bunch of control freaks, then I get tortured, thrown in prison, dropped down the bottomless pit, nearly eaten by one maniac, nearly had my soul ‘distilled’ by another, find the most ungrateful friend I’ve ever known and now this! Now THIS! WHY?!” He fixed Bard with a crazed glance.

Bard replied, “like I know? Man, take a look. They’re not going anywhere fast.”

Zeph saw the horde stagger towards them. They were slow, so slow that escape could easily be achieved by anyone with a leg. But there were so many of them...and there were more filing out on either side of the adventurers. There was a kind of slow, subtle, relentless nature to their movements. They didn’t quicken their pace, but came on and on as Zeph and Bard headed north at a decent trot. There was something sickeningly hilarious about the scene, the two young men trying to calmly escape the gigantic wave of decomposing dead. A little girl wearing a pink spotted skirt was actually gaining on them.

Bard moaned. “This is just wrong.”

“How did this happen?”

“I don’t know...”

“What did the cimema say about this?”

Bard glared at him. “This isn’t a movie, Zeph! Uh, better run I think...”

The zombies at the edge of town were fanning out, almost like they were cutting off escape. They weren’t fast enough, thankfully, for their prey dashed in between the two advancing lines before they closed.

Zeph looked back, and wiped cold sweat from his brow. They continued until the road sloped upwards, and the forest rose high on either side. The moaning and wordless noises of the crowd behind them faded away as they entered the shadows. Now the light had receded, leaving them only with pale moonbeams and the flickering of fireflies.

“Where will we go?” Zeph asked.

Bard felt crushed, he had hoped to find a decent bed in that town...

As if reading his mind, Zeph said, “We could’ve found some place, probably high up on some roof or something-.”

“-Nowhere to run, they’dve got us in the end, they always do.”

“Like in the movies?” Zeph’s sarcasm was lost on Bard, whose eyes were growing accustomed to the darkness. Zeph looked ahead and he too saw some structure, where the woods thinned and the building stood tall against the horizon.

As they drew nigh, they could see that it was a fortress of sorts. A concrete wall about eight feet tall, topped with barricades and barbed wire. Outposts stood at the four corners, the whole thing must’ve been a hundred and fifty feet on each side. They walked closer, and found a gate, over which a figure was standing on the parapet.

The wind blew it’s long hair in tendrils, framing a face concealed in shadow, for the clouds obscured the moon. It was a man, they could see on closer examination, and Bard stepped back in fright as he raised a rifle and aimed.

“Speak.” The man ordered, in a well measured, commanding voice.

Zeph obliged him. “Don’t shoot, we’re unarmed!”

“I can see that. It pays to be careful. What are you doing here?”

Bard squinted, trying to make out who he was talking to. Zeph answered, “Trying to get away from the zombies!”

The guard sounded incredulous. “What?”

Bard gave up trying to make out their unseen host. “The walking dead.”

“Oh. Them. So, I suppose you’ll be wanting to come inside. Then again, you may be Collectives...”

Zeph spoke slowly, trying to fight back the memories, “You won’t have to worry about them. They’re all dead, I got away right after it happened. So either let us in, or shoot me now and save the monsters the trouble.”

The guard chuckled. “Sounds far-fetched to me, boy...you’re no Northerner, and your friend...well, come in and we’ll have a closer look.”

There was a grating sound as a crude steel portcullis was raised with a metallic whirl. There in the pale light of a dangling light-bulb stood a tall and broad-shouldered man with long, matted hair. Zeph stepped into the light, followed by a very nervous Bard. Now they stood face to face with the man. He was wearing grey-blue trousers with combat boots. His bare chest was covered in black and blue spirals, his pale, narrow features crossed by his black lockes.

Zeph was speechless, this man was indeed a member of the race of his deliverer, and the doom of his whole city. The brute finally spoke. “My name is Oengus. I now see no harm in you. Be welcome.”

Moonlight illuminated their way as they followed Oengus into the courtyard, some of which was paved with concrete. Zeph was mightily grateful, “Thank you Oengus, you know about those things?”

“I should say so. Many where once my comrades. Now...I do not ken how this came to pass. This war has made the land warped.” They entered a low concrete barracks. “But if what you say is true, then it is over.”

The cold, hard walls were bare. A few bunks lay on the floor, busted water pipes dripped on the ground, plopping with an unsettling melody. Oengus pulled the bulb string, and the light flickered on, momentarily blinding his companions. He grinned as they swayed in the dazzle. Sitting down on a bunk, he offered them a couple of tin cans. “Beans.” Bard and Zeph sat down beside him, and took the beans, mumbling their thanks. As they ate, Oengus nodded slowly and looked them over. After they were done, he spoke. “So just *where* are you from?”

Zeph answered, “Really, I escaped from the Collective.”

“So you were raised in that place?”

Zeph stared at the floor. “Yes. But that doesn’t mean anything, I never believed in them...their way of doing things. Uh, more like thinking things actually...”

To Zeph’s surprise, Oengus nodded. “It always begins in the mind. That, being the weakest part, will go first. You must’ve been strong.”

Bard interrupted, distrustful of Oengus' apparent readiness to believe. "Wait a minute, you can't say you swallow that story. I mean, it's true and all, but if you take it as easy as that—"

Oengus shot him a disdainful look, "It's gone on so long, do you think I can afford to be paranoid for a second longer? Because I can't. Now this one, he doesn't have the same look in his eyes as most of his people do."

Bard took a look at Zeph. "I don't see anything different."

"That is because you are apart from us and make no sense," Oengus growled.

Zeph tried to steer them back on subject, "So I just questioned things you know? It's like most of the things they said were true, were just like... I don't know. Guesses. And at first I didn't even ask too much, but when the answers failed...I guess I never fit in. I used to find people like me, but they were up to something. I never saw them after a while."

Oengus stretched. "It's not fitting for you to have not said your names, I was generous enough with mine."

"I'm Zeph."

After a pause, the other spoke, "Name's Bard."

"Just Bard? The work is your name?" Oengus sounded amused.

Before his friend could respond to that, Zeph interjected, "Zeph, I guess sounds weird to you, and Oengus is...different."

Oengus shrugged. "It is only natural, when each one here is from a different land. So what about our Bard, here?"

Bard sighed, relieved that he could finally have his say. "I come from the east, man. The city. Konstnon, great place to grow up."

"Konstnon," Mikk said, "that's one capital of the enemy! The Collective's enemy I mean... One of the enemies..."

"Shutup, your throwing me off track."

"Enough!" Oengus stood up. "You should both sleep, and not spend your spirit arguing."

Bard was about to say something about the things that had followed them there, Oengus, as if reading his mind, said, "They won't trouble us tonight. Sleep." With that departing command, he stepped out into the night, swinging the door shut behind him with a smack.

"How does he know that?! Bard whined, "Zeph, man, we're in a fix, he's crazy!"

Zeph grunted and rolled over onto a bunk, pulled a sheet over himself, and ignored Bard until he fell asleep.

Zeph's sleep was a troubled one that night. His mind returned to his early years. He must've been 7 or 8 years old, and in the dream, he was shaking with fear. Crawling in the reeking mud underneath some rotten barricades, he looked over his shoulder. No one was in sight. He was breaking the rules, he knew that well enough. From birth there were rules, always there, few of them were really understood, but what mattered was that you obeyed. If not, then anything could happen. The shriveled corpses that hung from the walls were proof enough of that. And now he was far from recess, and his absence would be quickly noted. At most, it would be a beating, followed up with forced labor perhaps. Cleaning the lavatories was a favorite measure.

All this he knew, but that was not what really scared him. What made Zeph so apprehensive was that he had a funny feeling that he was about to find something out, and *that* would get him a far worse sentence. He couldn't help himself. He was (like his head instructor always said) an interfering little snot, and his curiosity would not be denied. He had hid and watched the furtive group that crept into this jumble old wreckage. Watched them for the past month every afternoon, when the smog from the foundries clouded the whole city. Now he had finally worked up the courage to go in after them. He was beginning to fear that he was lost. The light shot in at irregular angles through the trash, creating bizarre patterns on the concrete ramp that rose in front of him. He scrambled over it, and fell into a dimly lit room. It was home to four wide eyed and shaking men and a woman. In the middle of the room there rested a

machine, all levers and cog-wheels, it looked very old. Shelves of printing blocks and paper and ink jars lined the walls. Zeph stared as one of the men reached out and picked him up by his sweater. "Just what we need," he cursed and turned to the others. "They've sent one of their snoops after us, they always send kids!"

"We'll have to kill 'im" someone said. Before Zeph could cry out, a rough hand closed over his mouth.

He lurched out of his bunk, startled into consciousness by sound of gun-fire. It was pitch-black in the barracks, and he slammed into Bard and the both of them tripped through the door and fell spawling into the courtyard. Oengus was on the ramparts, sniping with a long, scoped rifle. The pale light of dawn swept over him, and Zeph felt more annoyed than shocked now. The warrior was taking his time, calmly selecting whatever it was, and (from the self-satisfied grunts after each report) felling it. Bard gave a straggled mew, and Zeph rolled off him. He squinted up at the wall as he rose, the sun just visible over the crude wire heaps set at it's top. He strode up to a ladder and scaled it to see over the wall. As he set foot on the parapet, Oengus discharged a shell from the rifle's chamber, and the acrid smell of burnt powder stung his nostrils as he asked, "what's the shooting f-,"

Oengus silenced him, "take a look if you've a mind, the buggers are thicker'n turf out there." Zeph saw a dozen or so zombies shambling across the field towards the fort. Zeph recognized some of them from the town, they must have taken all night to catch up. Oengus popped off each of them one by one, dryly observing, "strike them in the head. It took awhile for me to learn that. Thanks be to the Father that I survived my mistakes. I've never seen so many come here as now. I must have you to thank for that..."

Bard pulled himself up to stand beside them. "Hey, some of 'em got uniforms, what's that all about?"

Oengus sighed and laid down his gun. "Those are the last of this garrison. We had taken this place a week ago. The Totalist army had slaughtered the folk of Araby's Glen, and so there was no one we could count on as allies in this land. I and a score of our warriors were assigned to keep this fort, and watch over the land until the next campaign. On the very night we were left to this work, Yllich, my sergeant...he attacked us. He bit some of us before he was brought down and tied up. It didn't take long for the others to go mad as well..." His face contorted in pain as he continued, "they began to feed upon each other. It was then that I knew this was not madness, but something else. Whatever it is, I survived it, and burned them, as I continued to do to all the rest that came here. Some had wandered off while I was fighting for my life...a few must have gone back to the town. There must be something that caused this. I can't think of anything but the warp, yet why would it take nigh on a century to do this?" Oengus aimed and brought down the last zombie with a dull thwack as the bullet burned into it's forehead.

Zeph stood and stretched, his arms and legs popping, while Bard took a good look at the bodies. "So what d'we do with those?"

Oengus slid down the ladder. "Burn."

Bard tried to hide his disgust, but he could not keep from grimacing in anticipation of their bloody business. Zeph was beyond caring and followed Oengus outside. By now this kind of thing was nearly mundane.

The dark is not to be feared. It is what lies within the depths... that, one should beware. And in near total blackness, in the myriad of tunnels and halls under the streams and mountains, Zeph had unwittingly awoken an ancient and powerful force of nearly boundless malice. It had lain in hiding since the warp, frightened of the sudden and unforeseeable interruption. It had lain there, in the dark, unaware of anything that went on above. It had lain in despair, believing that all above was no more, and so it languished. It had lain in fear that now there was a new master of the world, for what could have made such a terrible devastation?

All these things it had thought, yet now it knew that all was not as it had believed. The young trespasser, he was proof that whatever had once ruled had now departed. Now was it's time. Again man would know it's power. *To Be Continued next month.*

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More distros coming soon.

If you are not a Christian and you want to become one, here are some good facts to know.

1. Adam and Eve were the first humans created by God.
 - a. They could live with God forever because they were innocent.
 - b. Satan (the devil, Lucifer...etc) tricked Adam and Eve into breaking God's law.
2. Adam and Eve were condemned to death for their sin and cast out of the Garden of Eden to die.
 - a. Since they were sinful, their offspring were sinful.
 - b. We stemmed from Adam and Eve, so we are sinful.
3. God pitied our poor pathetic souls.
 - a. We were born sinful so we are doomed to die from birth.
 - b. In order to pay the debt for sinning, a life is required as payment.
4. God came down and walked as a man as Jesus.
 - a. Jesus was a man but He was also God
 - b. Jesus was not sinful from birth because He was God and did not stem from Adam and Eve.
5. Jesus died and paid the debt for humanity's sin
 - a. Jesus was able to pay the debt for humanity because He was not sinful.
 - b. Since Jesus was God, his death was sufficient payment for all the sins of humanity, past and present.
6. Three days after His death, God raised Jesus from the dead.
 - a. Jesus rose and explained that He was the judge on whether or not we went to Heaven or Hell when we died.
 - b. Jesus holds our salvation in His hands because He paid the debt for our sins.
7. Jesus explained that in order to get to Heaven when you die, you have to believe in Him and acknowledge what He did for you.
 - a. When you accept Him and believe in Him, you will receive His gift of salvation in the form of the Holy Ghost (or Holy Spirit).
 - b. The Holy Ghost is God's/Jesus' spirit dwelling within you.
 - c. When you receive the Holy Ghost, you will be able to enter Heaven and live forever with God when you die.
8. Satan is jealous of God's majesty and is dedicated to destroying all that God creates and loves.

a. This means that Satan hates you (because God loves you). So he will do anything to keep you from getting the Holy Ghost.

b. Satan will do this by trying to make you believe ANYTHING but God's truth.

c. Satan will try and steal as many souls as he can from God, before God returns and destroys him.

9. Christ will return to Earth sometime in the future to destroy the world and take with Him all those who have the Holy Ghost, all the rest will be sent to Hell and live in eternal separation from God.

10. If you want to become a Christian and go to Heaven when you die, pray this prayer.

"Jesus, I ask You to forgive me for my sins and set me free from the powers of the Devil. I want You from this moment on to be Lord in my life and I want You to take away the burdens of my heart. Jesus I believe that You are God and that You died and rose from the dead as Your word (the Bible) says. I believe that You once and for all, totally defeated Death and the Devil. I ask that You receive me as Your child and to save me right now. Thank You Jesus. In Christ's name I pray Amen."

For more information, read the Bible (available at any public library or local church) and check into a local Bible Believing Church. God Bless you on your new life.

-Dan